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Athens as a hybrid city.

An analysis and exploration of the rhythms of everyday life and the lived experience as documented in locative-mediated projects produced in Athens

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Abstract. This paper explores Lefebvre's theory of Rhythmology using works and examples of locative mediated projects made in Athens. All these projects in different ways document the lived experience and are testaments to the ever changing rhythms of the city of Athens. They use the city of Athens as a blank canvas in which to enact social activity mediated by locative media applications and social media. These kinds of projects are based on documentation, mapping and sharing of ideas, and creating places for social interaction. They are tools for the rhythm analyst - to formulate and trace Athens's rhythms and cultural identity.

Keywords: Locative-media; location-based technologies; Lefebvre; social media; social entrepreneurship.

I. INTRODUCTION

During the '00s, and in literature of Locative Media and location-based games, Lefebvre's theory of the production of space appears as a relevant theme in the discussion of spatial perception through the use of locative and wireless technologies [8] [9] [22] [24]. Equally, Lefebvre's theory of Rhythmology, observing social space via the study of rhythms, offers the method through which to observe the rhythms of the city as these change and are intertwined with network and communication technologies. Lefebvre situates rhythm inside the lived experience; "rhythm enters into the lived" [13]. For Lefebvre, the term lived is a code word that carries in it, firstly, an opposition to narratives of power and control and, secondly, it allows for a susceptibility to feelings, experiences and senses to be mixed with the dynamic forces of knowledge, ideology and power. With the increased use of smart devices in everyday life it can be said that technical mediations such as electronic maps, smartphone applications and Instantaneous Communication Technologies (ICTs) in general, form part of the lived experience in the urban environment and the rhythms of everyday life. The effectual level of the body, as expressed by Lefebvre, is the last domain in which political consciousness escapes the monumentality of the urban environment. Locative media's spatial qualities of augmented and hybrid

spaces offer new ways to navigate space by annotative maps and contextualising location.

Currently in Athens art collectives, projects and academic groups are creating projects that investigate the urban spatial environment of the city of Athens with all of its spatio-social dynamics. This paper focuses on three representative examples, the 'Atenistas' group (atenistas.org), the 'Mapping The Commons' project and 'Babyfeat' (babyfeat.gr). The 'Atenistas' is a group that uses social media to organise a variety of meetings and gatherings that range from charity to street parties. There's a strong element of 'reclaim the streets' as their meeting places tend to be at degraded central areas of Athens. 'Babyfeat' is a swapping website for baby things. Members can give, obtain, sell and buy used baby accessories. The mobile phone app has a map in which members can see others nearby and share and exchange things. Projects such as Babyfeat are representative examples of how social entrepreneurship can prove to be a way-out of the gleaming dark future of the Greek economy. 'Mapping The Commons' is a series of conferences, events, workshops and projects, one of which is a psychogeographical map of Athens that documents central parts of Athens with the use of short video clips. These include, for example, mapping memories as in the case of the December 2008 riots in Athens and documenting spatial experience via way of graffiti. It is a dynamic map that represents layers of 'lived' experiences in Athens within a psychogeographical approach. These three different projects highlight and set the basis for the analysis of how spatial theory and locative media approaches can be applied to investigate the ever changing rhythms of Athens.

These projects document the lived experience by employing technical mediations to create virtual and actual gatherings of people and offer new readings of Athens as a dynamic urban space full of oppositions, rhythms, old and new spatial configurations of people, buildings and other spatial practices.

There are many other projects, such as the 'Hidden Athens' in 2011 (an art exhibition with the theme of Athens's ever changing urban landscape), Athens

Plaython (a series of workshops with games played on the city streets and festival organisation), Locunet (a collection of projects, papers and events centred on locative media theoretical framework), Athens Wireless Metropolitan Network (a group experimenting and building free wireless networks), Open Street Map (a map made by peoples' contributions). From the commercial, artistic and academic sectors, all these projects indicate a flourishing of locative media projects and approaches currently being developed in Athens.

II. RHYTHMOLOGY

A. *What is Rhythmanalysis*

For Lefebvre the rhythmanalysist must at once remove herself from routine, brought about by division of time, and at the same time include the linearity of time in the study of Rhythmanalysis. The Rhythmanalysist must study rhythmic cells and their effects [13]. Lefebvre does not offer a direct definition of rhythm or the rhythmanalysist. It is through elucidation and dialectic that he discusses those terms. A rhythm can contain all proportional aspects of the self, space, time, and equally include psychological, social and organic aspects – it can be thought as a unit of diverse relations [13].

Lefebvre situates rhythm inside the lived experience; “rhythm enters into the lived” [13]. The Rhythmanalysist “thinks with his body, not in abstract, but in lived temporality” [13], therefore the rhythmanalysist must “modify his perception and conception of the world, of time and of the environment” [13]. In *Critique of Everyday Life Vol. 2*, Lefebvre connects social space with the rhythmanalysist for the first time: “Social space is made up of a relatively dense fabric of networks and channels. This fabric is an integral part of the everyday” [12]. He situates a relativity between cyclical time scales and linear scales; the result of the interaction between the two is the study of rhythmology. The rhythmanalysist must look closely at the relations of cyclic rhythm and linear time scales [13].

B. *Presence and Present*

For Lefebvre there is a differentiation between what is represented in space and what becomes ‘lived experience’. He uses two terms to describe this process: presence has a locational character and present a temporal one, or as Shields puts it, presence as here and present as now [21]. The present can be defined simply by clock time, ‘the here and now’. In contrast, presence involves experience and the mixing of heterogeneous factors including time and space. The present is characterised by appearances “a quasi – suppression of distance in time and space” [13], it is the appearance of physical reality. Lefebvre proposes that the totality of the present must be dissected and analysed in order to arrive at the research and study of rhythm, and therefore presence in which rhythm is situated as a spatiotemporal whole. The rhythmanalysist’s aim is to spot and contextualise presence by removing the qualities of present (representation, commodity fetish, and division of time) from the presence. Presence is rhythm; it is

Lefebvre’s way of articulating the process of spatiotemporal becoming. “Present the this” - “presence is here” [13]. Present is a product of commerce and presence situates itself in the poetic. Present can be thought of as appearances and representation and presence as the rhythm and moments encountered in everyday life.

C. *Lefebvre and the Body*

The body plays a significant role in Lefebvre’s thinking. Shields attempts to define presence as the philosophical subjectivity of the body [21], therefore for Shields Lefebvre is a humanist. The humanist in Lefebvre situates the body as the incarnation of the possibility of existing both inside space as a concrete abstraction and also of the possibility to rise above it. Lefebvre wants to bestow on the individual’s body an autonomous moment of sensation, realisation and knowledge; an all consuming experience beget by the senses, the mind, forces of representation and history. Lefebvre sees the body as “the site of resistance within the discourse of power in space” [6].

D. *The Lived*

The term lived for Lefebvre is a code word that carries in it, firstly, an opposition to narratives of power and control and, secondly, it allows for a susceptibility to feelings, experiences and senses to be mixed with the dynamic forces of knowledge, ideology and power. In the question if the lived experience has positive or negative effects, Lefebvre positions it on both sides. On one hand social space is “the locus of prohibition” [13] but is also the space of the body and, therefore, “the affirmation of life” [13]. Lefebvre wants to bestow on the individual’s body an autonomous moment of sensation, realisation and knowledge; an all consuming experience beget by the senses, the mind, forces of representation and history.

Experimenting with location-based technologies creates a possibility inside the urban environment of the city, and within the context of the everyday life and rhythm, to surpass given notions of space. This, therefore, creates an opposition inside the assumed passivity of (homogeneous) urban space. Locational, wireless, and mobile media projects illustrate how the combination of these technologies can mediate to create participatory environments for local and situated interaction - localities of congruent interaction.

III. PROPOSITION ONE: CONTENT ON ELECTRONIC PSYCHOGEOGRAPHICAL MAPS DEPICTS RHYTHMS OF EVERYDAY LIFE AND A NEW ATHENS.

A. *Vertov’s film as method to observe rhythms of everyday life.*

A part of this paper explores the relationship between the method of Rhythmanalysis and lived experience as documented in content of electronic maps in the form of short video clips, pictures and text. ‘From Baudelaire’s flâneur strolling through physical streets, we move to Vertov’s camera mounted on a moving car and then to the virtual camera of a simulator that represents the viewpoint of a military plot’ [14].

Vertov's seminal film *Kino-Eye* (1924), is seen as a model in which scenes of everyday urban life are shown within an ideological context. Because of Vertov's ideological layering of the film's plot in three levels of view points, it has been used as a metaphor by Manovich and Deleuze, in order to express that the juxtaposition of images using pioneering editing techniques creates the ideological basis of expression in Vertov. Manovich discussed the layered view of city landscapes and the depiction of everyday life tasks and activities [14]. For Deleuze, the ideological dialectic of montage and the superimposition of images of city life and everyday activities create a notional unity [5]. As Manovich insinuates a change in view points that goes hand in hand with technological developments and as Deleuze asserts that a notional unity is achieved through the use of montage, in the same manner annotative electronic maps are a collage of different mediated localities. Content in the form of text, pictures, videos on psychogeographical electronic maps are depictions and fragments of everyday life.

Projects such as *Rhythm of Capitalism* (rhythmofcapitalism.wordpress.com), *Mapping the Commons in Athens* (meipi.org/mappingthecommons), are made references to Lefebvre's idea of Rhythmanalysis, as they depict short videos clips from everyday life. Although Lefebvre asserts that "No camera, no image or series of images can show these rhythms. It requires equally attentive eyes and ears, a head and a memory and a heart" [13], the street-level quality of these depictions offer a street-level viewpoint that Lefebvre would encourage as voices coming from the observational level of Rhythmanalysis. For Lefebvre it is rhythm that can bring change by breaking-up and dissolving the linear and cyclical repetitions of the everyday. He examines the level of human and bodily everyday experience and the rhythms of everyday life in order to articulate what constitutes a lived experience.

Applying the method of Rhythmanalysis - it can be said that - the lived experience is documented in content circulated in smart devices and uploaded on electronic maps and social media. As per the model set by Vertov's film, can this kind of content be used as observational tools for the rhythmanalysist?

B. Street-level view point.

These clips offer up an opportunity to re-contextualise urban space, as did the psychogeographical maps of the Situationists and the street-level viewpoint of Lefebvre's rhythmanalysist. As per the model set by Vertov's film, scenes from everyday life are depicted on these psychogeographical electronic maps, they are depiction and fragments of everyday life. These short video clips are used as observational tools for the rhythmanalysist. They are made by individuals, who are recording what they see - as they go about their everyday life, or in an art context. The interconnecting relationship of mobile media with the street can be seen in examples- as a cross-over between mobile and social media and personal and global networks.

Today, the merger of physical space with the digital world of information creates a new city that is technosynthetically composed. As the rhythms of the city change and are intertwined with instantaneous communication technologies, Lefebvre's method in observing social space -via the study of rhythms and representation practices founded within urban space-becomes even more prominent.

C. Mapping the commons.

The project *Mapping the Commons* (2010), was made in collaboration with the Spanish collective *Hackitectura* (www.meipi.org/mappingthecommons). Two video clips are chosen to be discussed here.

Clip one: "Migrant practices" by Haunt of Albanian Migrants. Using text and images this video clip address the negative coverage and attempts to demystify the image of second generation Albanians. Text is written by a blog of the Albanian community and concerns the negative coverage in the news about second generation Albanian youth taking part on the riots of 2008. The video and accompanying text rightly claims that second generation Albanian youth joined in the protests as Greek citizens, and calls upon this time as the right one to raise the issues of inequality and police brutality faced by Albanians every day. It is worth noting here that even though Albanians have settled in Greece since the early 90s, hold a Greek passport and their children have Greek nationality - Greek culture is still discriminatory towards them [20]. The video acts as a platform to expose and therefore discuss this issues which more often than not are ignored in mainstream media.

Clip two: "Mapping the Posters, Athens" by Maria Malapetsa. Almost a video art piece, that is a colourful collage of graffiti by a wall tapestry made of old and new posters, sales and letting signs. It gives a visual image of Athens as is right now, displaying the visual degradation of Athens. It documents colourful collages made by the constant layering of old and new posters. The surfaces are the facades, doors and walls of empty shops and abandoned buildings in central Athens and street columns fully wallpapered with lettings and sales signs. The video clips rhythmic montage fades from one image to another, giving a view on a degrading scenery and landscape of urban decay. Yet it asserts a beauty and an aesthetic value in the dressing of these walls, facades and so on. The layering of posters advertising from street rallies, to concerts, to adverts, can be seen as a rhythmic collage of everyday life in Athens - depicting the rhythm of the city of Athens, with constant protests, the collapse of the economy (in every neighbourhood there are numerous residential letting and sales signs). These wallpaper collages depict the rhythms of every day life as the posters and signs reflect the current conditions in Athens.

All those videos reveal a multi cultural Athens full of vibrancy and difference. A very different view to the one shown on main stream Greek media outlets. These kind of representations are important because they depict rhythms of everyday life in Athens.

IV. PROPOSITION TWO: SOCIAL ENTREPRENEURS AND SOCIAL ORGANISATIONS UTILISE SOCIAL MEDIA TO CONGREGATE PEOPLE FOR SOCIAL CAUSES IN ATHENS.

A. *Sold out Greek media - Flourishing of online practices.*

In Greece, one cause for the proliferation of non-profit organisations with an aim to mobilisation and social cause, is the fact that main stream media are supportive of the IMF and side with the ruling party [16]. Greek news media are market-driven and personal commenting and interpretation of news have always been part of its news making culture [16]. This also explains a rise in the use of blogs and social media sites that become alternative news gathering websites for a majority of Greeks [3]. The Greek state, the municipality of Athens and of other regions and cities in Greece are bankrupt, corrupt and there's no real vision for regeneration of areas and neighbourhoods. The projects mentioned in the paper, reveal the need to document the conditions of living in all levels of everyday life in Greece and Athens, as the main stream media fail to represent a realistic picture. Greek TV main stream media are ruled by a culture of fear, they employ a sensationalist approach to news making. News programmes are dominated by speaker panels that fail to inform – and in many ways promote the newly elected party of hate, racism and nazism (whose name does not deserve a mention in this paper) by constantly inviting its members to speak on news programmes. The format of the Structured Panel Discussion [17] dominates Greek TV news media. This format serves TV channels' policies and provides a platform for journalists to express personal views which is in many ways subjective [17]. Equally, the printing press is dominated by media moguls, and each newspaper represents the views of different parliamentarian parties.

The number of Internet users in Greece rose as broadband was introduced. Greeks are turning to the Internet to gather news items and to belong to a community. According to the Hellenic Statistical Authority [1] between 2006 and 2010 there was a 53 percent increase in Internet access in Greece. In 2000 9.1 percent of the population had access to the internet, in 2006 33.5 percent and in 2010 46.2 percent (source: internet world stats 2010). Internet users in Greece in a great majority use social media and blogs [7]. Greece now has hundreds of thousands of blogs and many turn to these for their news. A good example of the blogging culture developing in Greece is the blog troktiko.blogspot.com – whose story is quite telling. The assassination of the blogger Socratis Giolias and the subsequent upheaval in the Greek news media and press – reveal that blogs in Greece have a political power for action and act as informative hubs away from the subjective reports of Greek news media [15].

B. *Babyfeat.*

Baby feat is a non profit organisation, run by Evita Paraskevopoulou and Dimitra Tzimopoulou, that allows a community of people, mainly new parents, to swap, exchange and make baby accessories. An example of social entrepreneurship, their motto is solidarity, sharing

and creativity. Babyfeat host a swapping website, in which members can advertise things, to share, exchange buy and sell. With the smart phone application members can locate others nearby, and reserve items. Beyond their online presence, they organise swapping parties, bazaars and educational events for parents and children. In many cases they work with charity organisations and municipalities initiatives and are supported by donations from small businesses, their members and the public. They have 10.000 active members on their website and social media combined. So far they have distributed hundreds of thousands of clothes and baby things in Greece, especially in secluded areas in which large families are very much affected by the economic crisis. With a growing community of users, volunteers and members of the group, Babyfeat have recently opened a centre that also sells arts and crafts made by stay-at-home parents. Their revenues are put back to the community for the organisation of day schools and activities for parents and children.

There are other several websites based on the concept of share, swap and exchange these include: www.antallakseto.gr, www.boroume.gr, www.paredose.net, www.time-exchange.gr, www.xariseto.gr. Equally, internationally there a big move towards exchanging things online, see for example www.gumtree.com. The rise of these swapping websites in Greece is of particular interest because of the economic crisis. The medium of the internet as a space in which a community can come together, share ideas and meet in the real world, allows these alternative organisations, which are not profit-lead, to cater for a community of peoples.

The interest here is that Babyfeat employ different kinds of platforms to support and maintain their community. The swapping blog contains adverts for sales and swaps, the smartphone application locates nearby members and the bazaars acts a real meeting places. This combination of platforms allows Babyfeat to function as an organisation and as a community. The efforts by the two organisers are commendable. As opposed to larger websites and organisations that are partly funded by EU funds and other organisation pertaining to the state, Babyfeat is a DIY organisation run essentially by two women, who drive the whole project. Through the endless support of volunteers the network of Babyfeat comprises a community maintained by their blog, their website, Facebook page and meeting in real places such as bazaars and swap parties. The blog and social media have allowed the network to be established and the addition of the cooperation with the stay-at-home parents has allowed them to grow. Babyfeat uses the website and the smartphone applications as nodes for its network. The website enabled the creation of a community, the bazaars and parties enhanced the feeling of belonging to that community and the Babyfeat centre is supported by these online presences.

C. *Atenistas.*

Atenistas group started in 2010 in Athens by organising street parties. Their actions and events

quickly spread to include street cleaning, graffiti removal, cleaning of pavements, New Years' party in the centre of Athens, reviving recreational areas such as playgrounds, small parks and pedestrian areas in Athens. They also organise charity events, by asking people to come and donate clothes and food for the poor in Athens. Atenistas have a clear and distinct graphic identity, which was designed from the start and have a very strong social media presence, especially on Facebook. They mainly use Facebook to advertise their actions, events and gatherings. The blog provides information about the group and it includes a monthly mailing list. The organisation has two main founders and is put together by people in the cultural industries, for example, advertising executives and creatives, graphic designers and journalists. Street interventions are sometimes organised in corporation with the local community. They tackle unused spaces and unused parks by painting the walls, replanting and decorating them with toys (reminiscent of the street interventions in New York city of the 1970s).

In 2011 they created the Atenistas city, an annotative map (using Google maps) for citizens to spot infrastructural problems on the streets of Athens – that Atenistas then relay to municipalities - with varied degree of success. Most of the comments are about illegal parking (Athens is overtly populated by cars) and some have to do with improving pavements and places. They have recently made a call to professional designers, architects and city planners to come and help with their activism. In their three years they have organised numerous events to mention all. Some examples include collections of food, playgroup recreation and an Opera night at the central meat market. The movement has sprung up many similar groups across Greece. Atenistas also organise street walks to reintroduce Athenians to Athenian history.

The interest here is on the fact that Atenistas adapted Facebook as their main communication tool as it became established in Greek culture. In most of their events they manage to gather a large group of volunteers. The lack of municipality actions and efforts has sprung up an almost grass-roots organisation by an awakening middle-class of Athenian suburbia. Atenistas is a middle class voice utilising social media. To its merit however, the often silent middle class of the Athenian suburbia is making a claim to the centre of Athens. There's a strong element of reclaim the streets in the Atenistas group. The 'cleaning' of the streets, the 'reclaiming' of the central parts of Athens have some separatist echoes. Atenistas should do more to raise awareness about the new multicultural identity of Athens, and less to retain their distinct Athenian Greek identity.

D. *Fyles tis Athinas*

Fyles tis Athinas - Tribes of Athens – TV series (NET) 2010-2011, is one of the few examples in national Greek TV that has attempted to present a multicultural Athens. These series of documentaries review the life of first and second generation migrants who have settled in Athens and have an established

community. For example the series presented communities of Pilipino workers who have settled in Greece since the 80s, the Indian community, Polish, Egyptian, Brazilian. More efforts like these should feature on prominent Greek TV channels.

E. *A New Athens*.

It is important to note here that all of the projects mentioned in the paper are not receiving any government funds or are supported by government related organisations. They are made and maintained by individuals who invest their personal time, skills and effort to actualise all these projects. These projects reveal a different Athens, the Athens that is experienced in everyday life. Away from the sensationalist approach of the Greek media that label whole areas of Athens as dangerous because of the presence of migrants. Atenistas, invite people to join areas of central Athens that are labelled by the Greek media as dangerous- they invite people to re-familiarise themselves with their city. Looking away from Greek and international press coverage – these projects are a promise and living testament to 'people power'. They do not pretend to present solutions, rather they invite individuals to take action. They utilise social media and blogs as tools to gather people in real actual space.

V. SOCIAL MEDIA ARE NOT THE CAUSE OF SOCIAL MOBILISATION– THEY FACILITATE AND MEDIATE THE ACTUAL GATHERING OF PEOPLE

A. *Smart Mobs, Facebook and protests*.

There's no doubt that ICTs and social media are tools used to congregate people in real space. International news and public opinion has falsely attributed Facebook and Twitter as main factors to the movements of the Arab Spring and the Indignados internationally.

In Egypt it was the decades-long dissatisfaction with Mubarak and in the US and Europe these movements stem from a long tradition of anti-globalisation movements [10]. Text-messaging, emails, social media are tools that mediate and facilitate the gathering and communication between groups of people no matter how big or small. But they are not the reason for these revolutions. Rheingold [19] has talked about smart mobs which organise big gatherings of people by the use of text messaging and email. The most famous example is the People power II in the Philippines. De souza and Firth speak of flash mobs that have no political context but are organised in the same way as smart mobs. Text messaging, emailing and social media are "tools for the formation of social network in public spaces", they assist groups to gather at locations [4].

More recently Gerbaudo has investigated how the middle-class in Egypt and Cairo used Facebook and social media to organise protests [10]. Gerbaudo has done an extensive research on the occupy movement and the Cairo protests and pays particular attention to hype surrounding social media as the cause of these revolutions and movements [10]. He asserts that in "contemporary social movements social media have

been employed to generate a new experience of public space, staged against the background of a society of dispersion" [10]. In Egypt and Spain, social media were used for "facilitating the gathering of participants in public space, and generating an emotional tension" [10]. In the Occupy Wall Street movement "social media set "the scene for public protest, and often became more a kind of channel for the reverberation of events taking place on the ground." [10]. Gerbaudo argues that because of the Mubarak's regime access and gathering to public space were inhospitable and this is why the Internet and Facebook in particular "became a platform for encouraging dissent against the regime [10]. For Gerbaudo "Social media contribute in the construction of a sense of political locality" [10]. Gerbaudo notes the majority of Egypt population do not have access to the internet, it was the young middle-class that used Facebook and advertised events of public gatherings. For Gerbaudo Facebook is effective in fixing protest dates, but it is in fact the ground work done by activists that supports these organisations and gatherings [10]. Gerbaudo comments on the Facebook event function that is used to invite people to various activities, smart phone applications and text messaging as a tools for symbolic and technical mediations; "of people's physical assembling in public space" [10]. Lastly, for Gerbaudo the movement of gathering in public squares such as in Athens "have acquired an extraordinary symbolic importance in contemporary movements, as spaces for the gathering of a constituency that does not feel represented by existing organisations and institutions" [10].

In a similar way, in Athens because of the media's sell out to the ruling parties the internet becomes a platform for communication, news gathering and mobilisation for street events, bazaars and so on. Based on Gerbaudo analysis, in Greece the flourishing of the use of social media for organising events, gathering, happenings and so on can be explained as these groups feel underrepresented. They create alternative currencies and impromptu neighbourhood economies.

B. Main argument.

Looking at the lethargic state of Greek citizens, who are dazed and confused from incessant bombardment of the additional bills to pay and constant change of taxations rules, the total subjugation to the Eurogroup and the IMF – all this has left them without a voice.

These projects provide a platform for action. They reveal a true Athens away from the cacophony of mainstream media. The Greek Indignados-Αγανακτισμένοι movement that occupied Syntagma square in spring and summer 2011 shows the growing dissatisfaction of the Greek population. During that time, Athenians from all age groups and backgrounds joined in the protest as the last resort and venue to express their dissatisfaction of the present state of Greece. The projects mentioned in this paper, utilise social media to provide a necessary platform for social action, facilitating a dialogue between citizens. A much needed dialogue for the mutual caring and sympathy to what is happening in Greece right now. By sharing the

rhythms of everyday life; by disturbing the rhythms of everyday life with street interventions, parties and actions to beautify neglected spots in the city; by digitally annotating places; by providing a platform for minority groups (who suffer social discrimination partly due to the negative coverage by the media) - all these reveal alternative rhythms of the city. These rhythms are depicted and mediated by location-based technologies and social media networks. They are tools for the rhythmanalysisist – they depict rhythms of everyday life, they produce rhythms, they open dialogues for the creation of rhythms. Babyfeat's call for solidarity, Atenistas street interventions, Mapping the Commons psychogeographical map, are all examples of a positive present in Greece and Athens right now. Locative technologies and social media act as tolls that mediate the need to congregate and exchange share ideas, things and resources in real space. Athenians congregate in Atenistas events, in Babyfeat events, upload short video clips in a participatory mode of interaction. A new Athens is revealed through these projects.

C. How can the rhythmologists analyse all this?

The psychogeographical maps of creative commons, the rhythm of production in the multiple activities of Babyfeat and the interventions of Atenistas to the rhythms of everyday life, in Athens' urban environment - reveal a new Athens, a hybrid Athens, full of oppositions, contradictions and social upheaval. They reveal different, alternative and new rhythms being enacted on the Athenian urban landscape. The body as last domain of resistance to the existing order, as expressed by Lefebvre and like the Athenians gathering in front of the parliament to express their dissatisfaction to a crisis that is not of their own making. The congregation of bodies for an alternative impromptu market in Babyfeat – the coming together of people for the production of a DIY ephemeral playground in the Atenistas. The locative media experimentations of Athens as alternative to dominant news media -are testaments of resistance. Coming from all strata, they reveal citizens, people doing things, taking action, no matter how big or small. A rhythmologist looks at the signification of rhythmic assemblages of scenes from everyday life, of interactions of rhythms of everyday life. ICTs and social media facilitate the quick dissemination of these messages inscribed in the projects mentioned in this paper. They are reaching out to the community, to regeneration and mapping of current practices in the Athenian landscape.

Looking at these projects from a rhythmanalytical approach, the social entrepreneurship of Babyfeat, the street-level interventions of Atenistas, the psychogeographical maps of locative arts in Athens, create what Lefebvre calls presence. If the present as defined by Lefebvre in Athens is populated by fear, uncertainty and instability - presence is manifested by the congregation of people who aim to regenerate, come together, create alternative currencies and therefore change the cyclical rhythms of Athens.

The rhythms of Athens are changing, all these projects create a presence inside urban space – they

momentary interrupt the cyclical and linear repetition of everyday life, they are interventions – they create presence that is facilitated and mediated by social media and ICTs.

VI. CONCLUSION

Athens's spatial configurations of power, class and race need to be documented; its rhythms must be studied. Projects such as the ones discussed in the paper offer the grounds in which all of these dynamics can be investigated and documented to reveal a new Athens freed from the associations brought forth by the cacophony of mass media misinformation, the propagation of party ideology and right wing politics, racism and social discrimination. Athens's urban character needs to be redefined. Projects such as the ones mentioned in the paper reveal a potential to document Athens and its lived experiences, in maps, papers and locative media projects that offer real and virtual spaces for mutual participation and congruent interaction. Athens as a hybrid city can offer the ground to create a positive present and future for this troubled city.

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